THE UNDERWATER MENACE

DOCTOR WHO

A VENTURE IN SPA TIME

CODE: GG.

Geoffrey Orme

Ben, Polly, young Jamie and I had no sooner arrived on an extinct volcanic island than we were transported below sea level and into the arms of subterranean city dwellers. Informed that our arrival had been foreseen by their goddess, Amdo, we then learnt that we were to be sacrificed in their festival of the Vernal Equinox. I learned that a Professor Zaroff -a man who led the field in producing food from the sea, but who had been believed dead for twenty years- was also here, and I smuggled a message to him. My friends and I were taken to be sacrificed in a pool of sharks, but Zaroff intervened in the nick of time.

Talking to Zaroff it was quite obvious that the professor was quite mad and that we were in the legendary city of Atlantis. Thanks to the warning of a serving-maid, Ara, about the grisly operation that Polly was due to undergo to convert her into a fish-worker, I was able to interfere with the electricity supply, thereby halting the operation and allowing Polly to escape.

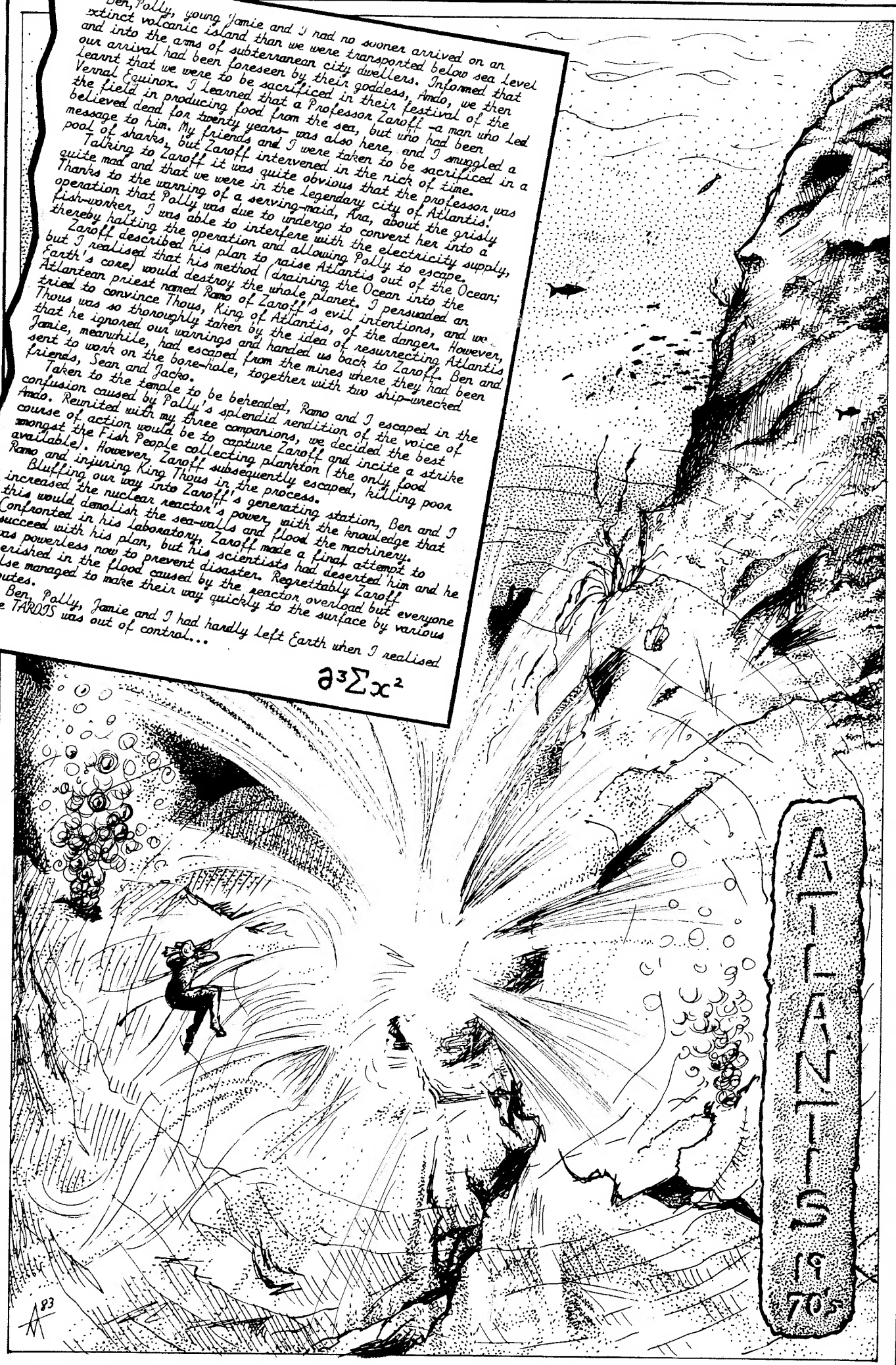
Zaroff described his plan to raise Atlantis out of the Ocean; but I realised that his method (draining the Ocean into the Earth's core) would destroy the whole planet. I persuaded an Atlantean priest named Ramo of Zaroff's evil intentions, and we tried to convince Thous, King of Atlantis, of the danger. However, Thous was so thoroughly taken by the idea of resurrecting Atlantis that he ignored our warnings and handed us back to Zaroff. Ben and Jamie, meanwhile, had escaped from the mines where they had been sent to work on the bore-hole, together with two ship-wrecked friends, Sean and Jacko.

Taken to the temple to be beheaded, Ramo and I escaped in the confusion caused by Polly's splendid rendition of the voice of Amdo. Reunited with my three companions, we decided the best course of action would be to capture Zaroff and incite a strike amongst the Fish People collecting plankton (the only food available). However, Zaroff subsequently escaped, killing poor Ramo and injuring King Thous in the process.

Bluffing our way into Zaroff's generating station, Ben and I increased the nuclear reactor's power with the knowledge that this would demolish the sea-walls and flood the machinery. Confronted in his laboratory, Zaroff made a final attempt to succeed with his plan, but his scientists had deserted him and he was powerless now to prevent disaster. Regrettably Zaroff perished in the flood caused by the reactor overload but everyone else managed to make their way quickly to the surface by various routes.

Ben, Polly, Jamie and I had hardly left Earth when I realised the TARDIS was out of control...

$\partial^3 \Sigma x^2$



DRAMA EXTRACT

"Good day to you," the Doctor called cheerfully. "I hope I'm not too late."

Zaroff spun round in his chair as though jolted by electricity. He looked incredulous for a second before regaining his composure, and beckoned to his followers. "There is the man who has been trying to sabotage all our plans! Make sure he doesn't leave us now!"

Ben stepped forward as the scientists made to seize them. His threatening stance acted as the necessary deterrent and the white-coated scientists stopped, looking uncertainly from one to another for inspiration.

For his part the Doctor merely smiled disarmingly before turning his back on the technicians to address Zaroff. "Oh, how very nice of you. But I'm afraid I've interrupted something important, haven't I? Oh yes, I can see that I have." He smiled again before continuing, making sure that the level of his voice was loud enough to be heard by all the other scientists in the laboratory. "You were on the point of exploding your firecracker, weren't you?"

Zaroff laughed at the Doctor's euphemism, but the little man was not to be put off. "I hope you've let these gentlemen into your big secret..."

"They share everything with me!"

The Doctor beamed expansively. "Naturally. They can't help themselves, can they? They must be devoted to you, to allow you to blow them all to pieces."

There was sudden consternation among Zaroff's assembled staff as the shock of the Doctor's statement drove home. One of the scientists spoke up. "What is he talking about, Professor?"

The Doctor's eyebrows arched in affected innocence. "Oh, have I dropped a brick? I seem to have shaken them somewhat."

Zaroff rose to his feet, but the Doctor interrupted him again, this time with a note of severity in his tone. "Zaroff, I think you ought to know the sea has broken through and is about to overwhelm us here."

Anxiously the tall, white-haried Professor rounded on his frightened-looking assistants. "Don't listen to him! The man lies!"

The Doctor cocked an ear to one side as if only just noticing the ominous rumblings echoing down the galleries from the main Atlantean city. "Then perhaps the distant roaring that we can hear is just the goddess Amdo with indigestion."

Unmistakeably now, the rumble of the surging flood-tide could be heard, drowning out the monitoring signals from the laboratory equipment.

"He's right," breathed one of the technicians, suddenly turning and making for the exit. Then, as though the stopper had suddenly been removed from a bottle, the remaining crew panicked and followed suit.

"Don't be alarmed. Don't be fooled," implored Zaroff, but it was too late. Within seconds the only people remaining in the chamber were Ben, the Doctor and the Professor. "Bah! They are cowards - traitors! But it doesn't matter."

"Time is running out, Zaroff," warned the Doctor. "Hadn't you better call it a day?"

"You cannot beat me, Doctor." Zaroff touched a button on his control desk, releasing a barred portcullis which crashed down, cutting off the Professor's half of the laboratory from that housing the Doctor and Ben.

STORY REVIEW

Tim Robins

From the battle-field of Culloden to the volcanic islands of the Atlantic Ocean. "Cornwall!" Polly guesses when, in fact, it's Atlantis, circa 1970, at the start of one of the earliest 'Doctor Who' adventures to appear contemporary and yet be set a few years in the viewer's future.

The volcano is extinct, but as the Doctor and his companions descend into its cavernous interior things hot up considerably. "Women and children last!" the Doctor cries as they are dragged off for immediate sacrifice; but not before he gorges himself on plankton ("This is ambrosia"). The Doctor, however, is the veritable fatted calf, for it is time for the Ceremony of the Vernal Equinox, and Amdo awaits.

As Ben, Polly and Jamie are dangled over a pool of sharks the Doctor meets the eminent Professor Zaroff on the pretext of possessing a great secret. Zaroff is Atlantis' loony scientist in residence, and has a plan to raise Atlantis by draining the sea into the Earth's core.

"Surely," the Doctor exclaims, "science is in opposition to ancient temple ritual and idol worship." This is not an attack on religion, but a sly attack on science, no doubt inspired by Kit Pedler's influence upon 'Doctor Who'. Science, after all, has its temples (laboratories), its rituals (methodology) and its idols. Zaroff's idol is power; the scientist's dream of supreme power..."...the destruction of the world!" (So that's what Einstein had in mind!) However, if anyone was expecting a heavy diatribe against science, then the Doctor's initial confrontation with Zaroff shows otherwise. In response to the Doctor's confession that he has no secret, Zaroff splutters: "I could have you torn to bits by my guards - yes?...I could feed you to my pet octopus - yes?...But you have a sense of humour! I, too, have a sense of humour! I need men like you!"

Zaroff needs to destroy the world. Atlantis is to be raised - but in pieces! As the water pours into the Earth's core the heat will create steam, the steam will create pressure and, in Zaroff's words, "Bang! Bang!! BANG!!!

Saved from sacrifice by the pleadings of the Doctor, Ben and Jamie are set to work in the mines, while Polly is taken on a grand tour of Atlantis. She sees the plankton farm and the Fish People, and enthuses about them wildly. "I'm glad you're taking it like this," the scientist, Damon, beams. "Some people get most upset when they find they're to have the operation." "You're not turning me into a fish!" Polly cries.

Surely you didn't think this was a serious adventure? A lot happens in episode one, which is a pity, on reflection, as episode two is rather thin on plot. A good indication of this is that by the end of it we're back with the sacrifices. This time it's the Doctor and one of the priests, Ramo, who are to be offered up to the gods.

Episode three takes the sprawling, free form of a typical 'Doctor Who' escape, capture, escape again pad. Zaroff becomes increasingly unhinged as the Fish People are persuaded by Sean and Jacko to go on strike; and with Zaroff's maniacal cry of "Nothing in the world can stop me now!" we plunge into episode four.

The climax resembles a disaster movie. The Doctor increases the generator's power and, for some inexplicable reason, this causes the sea-walls to cave in. "One thing is worrying me," he confesses. "Can we all swim?" This seems a somewhat reckless, not to say drastic, move on the part of the Doctor; rather like using an elephant gun to swat a fly! Zaroff is the real threat, and yet the Doctor manages to destroy half of Atlantis, including the servants of Amdo, not to mention almost killing Polly and Jamie in the process.

Throughout the episode the flood waters pour in as various companions and allies seek to escape its on-rush. With the Fish People rebelling, Zaroff realises things might not be going his way. "Blast! Blast! Blast!"

The Doctor eventually confronts his main adversary, who is about to press his ultra-sophisticated "plunger" (!) and destroy the world. Suffice to say, he fails and the Atlanteans triumph, vowing never again to worship Amdo. A pity, as less people were sacrificed to her than were changed into Fish People or drowned by the Doctor's heavy-handed solution.

The characters in this story are a pretty mixed bunch. Zaroff adds comic relief, as does Lolem, the pot-bellied High Priest. Unfortunately, the Doctor's companions are a disaster. Polly reaches a positive nadir. Her sole challenge seems to be to outdo all previous female companions in screaming hysteria. Episode four demonstrates her plucky courage in the face of danger: "No! No! I can't! I can't! I can't!" Episode three features the ludicrous scene of her trying to brain Zaroff with a rock. Her blow is so weak he barely feels it! Frankly, her only purpose seems to be to act as a convenient hostage. Most fascinating are her efforts to cry, scream and whimper simultaneously.

As the unexpected addition to the TARDIS' crew, Jamie steals half of Ben's lines. This becomes most obvious in episode three as they take turns in staying at the Doctor's side or running off to engage in fisticuffs. Nevertheless, Ben does have an amusing scene when he attempts to pass himself off as a guard escorting the Doctor, as his prisoner, to Zaroff. "How do I know he's a wanted man?" the guard challenges. "Blimey!" Ben exclaims, pointing to the Doctor. "Look at him; he ain't normal, is he?" "I see what you mean!"

The Doctor is, as ever, marvellous. The stove-pipe hat may have gone, but his passion for dressing up in disguises remains. Mistaken as an old woman in the marketplace, the Doctor poses as a faintly ludicrous figure in dark glasses, head-scarf and tapping a tambourine!

Visually, 'The Underwater Menace' succeeds remarkably well. The Atlantean caves, adorned with wall drawings and flaming torches, are suitably atmospheric, and the laboratories are functional, if a little sparsely furnished. The "underwater" scenes with the Fish People are murky, but convincing.

Surprisingly, as guest 'monsters' for the serial, the Fish People are a little superfluous. The most violent action on their part is throwing shells at the taunts of the Irishman, Sean. Episode three contains an underwater 'ballet' which seems largely unnecessary - despite being the only long scene featuring them. In fact, they even look a little boring, as at least half their number are only partially made-up, wearing rather obvious wet-suits and goggles (see 'Technical Observations', page "32-09"). On the whole they are rather drippy as "monsters", and their revolt is due more to outside manipulation than any revolutionary fervour.

So the Doctor returns to his "flaming English Police Box". Within minutes the TARDIS lurches dangerously on its way to Mars. Tossed violently about, the Doctor cries, "I'm very sorry, everybody, but I'm afraid the TARDIS is out of control!"

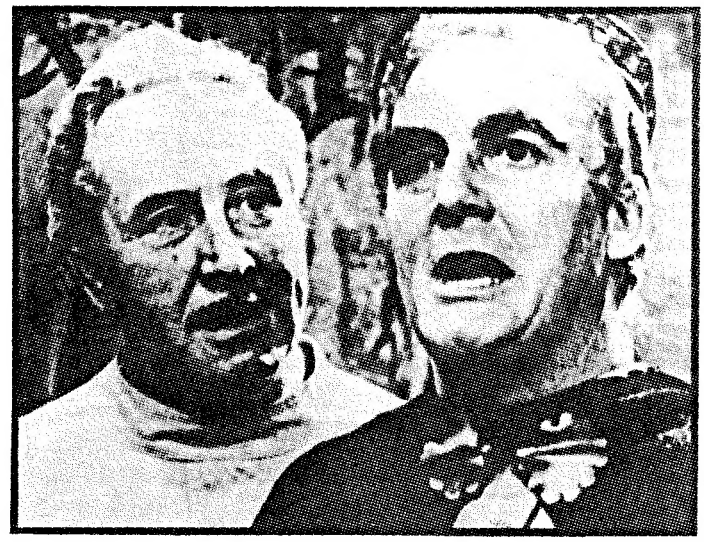
Out of control is an apt description of 'The Underwater Menace'. It's a story written and played for laughs - it has a few.

SPACE & TIME

Editor.....Gary Hopkins
Art Editor.....Stuart Glazebrook
Design Editor.....Deanne Holding
Cover.....Anthony Clark
Art, page "32-03".....Andrew Martin
Distribution.....'CyberMark Services'
Reviewer.....Tim Robins
Writers this issue.....Jeremy Bentham
John Bok
Paul Mount
'Doctor Who' copyright.....BBCtv
'CMS' copyright.....Jeremy Bentham
'Space and Time' devised by
Tim Robins and Gary Hopkins
Editorial address.....15, Coverack Road
Newport
Gwent
NPT ODS

SPACE & TIME

'Nothing in the world can stop me now!'



Paul Mount

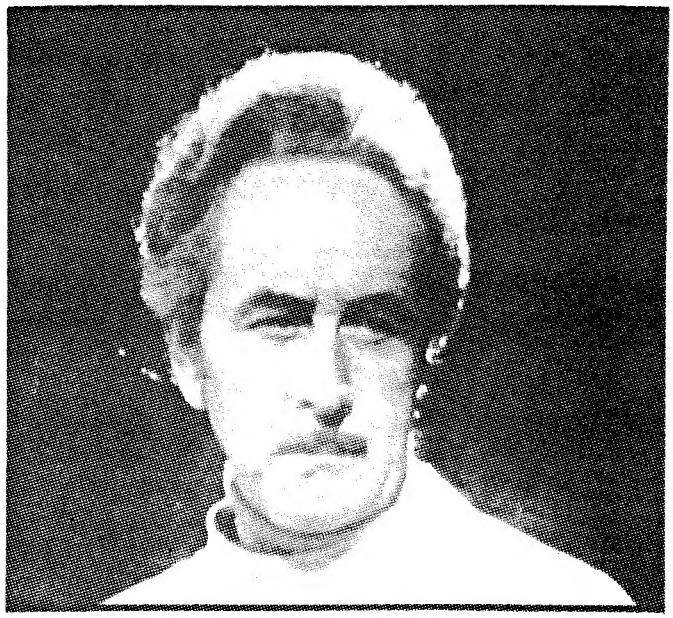
The 'mad scientist' has been a staple ingredient of fantasy and science fiction since the early pioneering days of the feature film, and in literary classics by H.G. Wells and his contemporaries as far back as the nineteenth century.

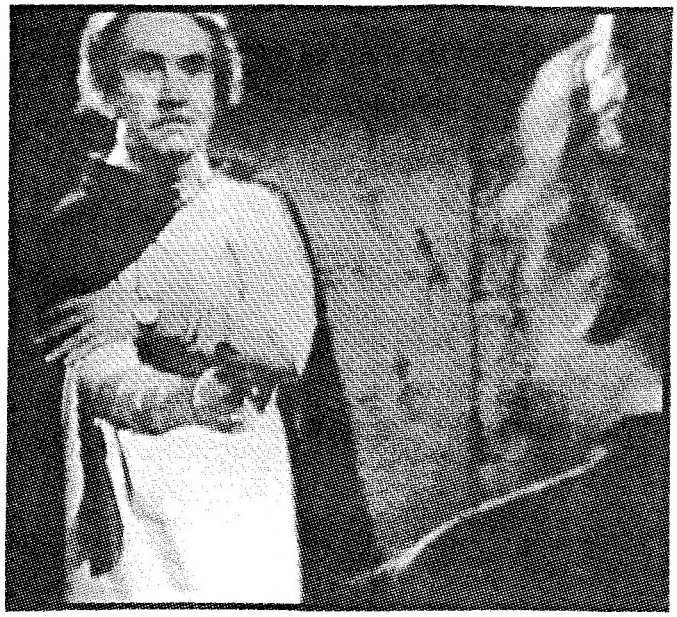
'Doctor Who' was bound almost inevitably to be blessed (or cursed) with its fair share of such fanatics; but surely the most extreme of them is the maniacal Professor Zaroff (above left), played by Joseph Furst with a fervour that even Gene Wilder (à la 'Young Frankenstein') would be hard put to match. He storms through 'The Underwater Menace' wearing the typical white gown of the surgeon-scientist; but, with his boggling eyes and pronounced Indo-European accent, and with his wild hair becoming more and more dishevelled the nearer his schemes come to fruition. Zaroff, unlike Frankenstein, is evidently insane from the outset.

Described as "the greatest living scientist since Leonardo" Zaroff is a delightfully watchable character, despite his basic shallowness and lack of genuine depth. We learn precious little about his background, except that he was a distinguished scientist, a specialist in sea-food production, who disappeared some twenty years before, believed kidnapped and since presumed dead. At some stage during those twenty years, Zaroff arrived in the lost city of Atlantis, perhaps rescued by the Atlanteans after the ship on which he was travelling was wrecked. This is never fully explained in the story, but we discover that Zaroff was quickly accepted into the Atlantean civilisation, despite their strongly religious class structure, dominated by superstitious priests and centred around the worship of their deity, "the all-wise, all-seeing Amdo". His passport to acceptance was a promise to the Atlantean King Thous that he would raise Atlantis from its resting-place on the sea-bed. (What he doesn't explain is that, rather than raise Atlantis, he is going to lower the seas, simply by blowing a hole in the Earth's crust to allow the water to drain away!) For this he is rewarded by being elevated to almost god-like status, a position that serves only to convince the already mentally unbalanced scientist that his plans cannot be questioned, let alone challenged. At the same time, Zaroff has cultivated an almighty grudge against humanity - a grudge so massive that his only wish, ultimately, is to destroy the world!

His further disregard for the basic principles of humanity are amply demonstrated in his inhuman biological experiments, transforming hapless humans into Fish People - with surgically implanted plastic gills - merely to provide a workforce for his schemes. The technology is impressive, but the concept is horrifying; and the fact that Zaroff is able, so dispassionately, to transmute humans into something less, yet more, than human is a chilling testimony to his cold insanity.

Another example of his madness, the lengths to which he will go to achieve his aims, is his cold-blooded murder of Ramo, the priest who has always doubted Zaroff's motives and who sides with the Doctor to defeat him. Ramo comments that Zaroff "is a destroyer. He appeals to all that is base in our people"; but even the innocent priest's destruction isn't enough to halt the approaching disaster. The ultimate demonstration of Zaroff's single-mindedness is his attempt to kill the King himself.



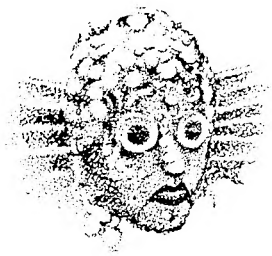


If the bullet that wounded Thous had been as sure as the spear that killed Ramo, perhaps the Atlanteans would have been compelled to turn on their strange benefactor; but the King survives, and Zaroff's plans can continue regardless.

Characters like Zaroff are almost always motivated by the desire to realise their diabolical schemes. His bizarre plan to drain the Atlantic Ocean into the Earth's molten core, thus splitting the planet asunder with super-heated steam, is the work of a man who has no reason for doing it beyond the fact that he has the ability to do so. While not exactly attempting to justify himself, the closest Zaroff ever comes to explaining his actions is when he tells the Doctor of "the scientist's dream of supreme power".

What is so puzzling about Zaroff, and other such nihilistic characters, is that they will allow their warped brilliance to blind them to one simple fact - that the culmination of their dreams will result not only in the total destruction of the world, but that they themselves, in their moment of triumph, will die in the same unholy torment of agony as their unsuspecting victims. What is ironic about Zaroff's inevitable defeat is that it came in the form of a twist to his own schemes. The sea, over which he thought he had mastery, trapped him in his laboratory and drowned him.

Professor Zaroff was the Underwater Menace, and not the nuclear explosion that would have finally penetrated the Earth's crust. His destruction meant the end of the old order, and allowed King Thous and the scientist Damon to lead their followers to a new future without Amdo, Fish People, and the unreasoning threat of oblivion.



TECHNICAL OBSERVATIONS

Filmed on location near Swanage, Dorset, at Ealing Film Studios, and then recorded at the BBC's Riverside Studios, 'The Underwater Menace' was a hastily put together show, commissioned from Geoffrey Orme, when the original production scheduled for Julia Smith's crew fell through (see 'Season 4 Special Release').

The location scenes were filmed along the coast at Portland Bill where a rugged, volcanic shoreline could be found. More importantly the location also provided a range of pothole entrances (from where the TARDIS travellers started their trek to Atlantis), some impressive cave galleries giving a larger scale to the Atlantean city, and several closely spaced pothole chimneys for the scenes in episode four of the Atlanteans emerging, en masse, into the daylight.

There was no reprise from 'The Highlanders' (Serial "FF") in episode one. Instead the serial began with the TARDIS interior as Jamie steps aboard. Seen for the last time, the Doctor's stove pipe hat was perched on the hatstand for the opening shot.

Jamie retained his full Highland regalia until episode three when he changed into a wetsuit for the remainder of the show. (Thereafter, the famous polo-neck sweater came into its own.)

The voices of Ben, Polly and the Doctor were pre-recorded onto tape for the opening scene as the TARDIS materialises. As the camera tracked past Polly, Ben and the Doctor each character was heard "thinking" of their possible new destination - Polly hoping for Chelsea 1966, Ben not hoping for the Daleks, and the Doctor wanting to see prehistoric monsters!

Although Geoffrey Orme's script had been hastily written, it had to be even more hastily re-written when it became established that the character of Jamie would become a regular. Thus, a lot of Ben's lines were broken up to give Jamie something to do in the show.

The box cage set, by which the travellers were lowered into Atlantis, was both a set and a model. By the simple technique of changing the background set beyond the double doors, the box cage could be shown firstly on the upper level and then, with the background scenery removed, on the lower level leading out into the decompression chamber set. A model shot of the cage room descending linked the scenes.

Back projection was used for the scenes set in Damon's operating theatre, where the window looks out onto an underwater grotto with Fish People swimming around. Using footage shot at Ealing the scenes were projected onto a screen fitted up to look like an observation window.

Two kinds of Fish People were represented - many of them played by female artists to highlight their graceful appearance. The greater majority were true Fish People, complete with fins and fish-eyes. These were naturally adapted Atlanteans who had come to live in the water after the city sank centuries ago. The other "half"- Fish People - seen in white wet suits and masks - were land-dwellers, captured after ship-wrecks and converted by Damon.

In his most adventurous musical score yet for 'Doctor Who' (1967) Dudley Simpson himself played the show's incidental music on an early monophonic synthesiser (termed, then, an Electronic Organ). For background chanting in the Temple of Amdo Simpson scored for and hired the Cliff Adams Singers. The resulting plainsong chants were echoed to give a greater sense of depth.

This story featured much re-dressing of sets to increase their apparent number. For example, the decompression chamber, minus its seaweed-latticed beds and with a few added pillars and wall plaques, became the ante-room to Damon's operating theatre.

The most complicated props required for this serial were the four sacrificial rigs by which the travellers would be fed to the sharks in the Temple of Amdo. Each rig consisted of a high see-saw contraption, pivoted in the middle by a strong support. At one end of the see-saw would be tied the victim; looped over the beam and suspended from his/her tied wrists. At the other end of the beam was an earthenware pot filled with water to counter-balance the victim. The sacrifices were then suspended above a lidded well, leading down to a pool of sharks. With the lids removed a small tap was then turned on each pot, allowing the water to drain slowly out. As it did so the see-saw tilted, until the moment when the victims would slip off the end and drop into the well.

Stock footage of sharks swimming in a pool was edited into this sequence.

Zaroff's pet was a live octopus, which resided in a fish-tank in his laboratory.

The large water tank at Ealing Studios was used for several key scenes in this story. The Fish People were seen swimming in their cave grottos, although the artists playing them only used the tank for shots of them swimming on the surface. For the underwater "ballet" scenes the artists were attached to circus flying wires and flown above a set built to look like an underwater farm. Soft focus and Brian Hodgson's underwater sound effects provided the rest of the illusion.

The tank was also used for the scenes of Zaroff's lab being flooded and of Zaroff drowning. Props from the studio laboratory set were placed in the water to depict it being flooded. Footage was then shot of the water level at various heights (N.B., it is only possible to flood the water tank slowly, so dramatic shots of a tidal wave deluge were out of the question), and on each occasion Zaroff was shown in a more desperate plight, until finally only his hand was seen clinging to the lab's portcullis door. By editing this telecine footage in with studio scenes of the travellers, and the Atlanteans fleeing for the surface, the necessary dramatic impact was created.

Also done on telecine were model shots of a rock wall first glowing, then cracking to release a trickle of water, rupturing, and finally crumbling completely, followed by a torrent of water. This latter sequence was shown several times as part of a montage of destruction leading to a shot of the Atlantean city being flooded, idols toppling, columns collapsing, etc. This was, of course, a model - the same model as Zaroff had on display in his laboratory in earlier episodes.

The Generating Station set featured a large working prop of a revolving cog flywheel, thereby suggesting the production of power and the subsequent effect when the power is cut off, i.e. the cogwheel stopping.

No working prop guns were used in this story. Instead Zaroff's scene in episode three, when he shoots Thous, had to be accomplished by the use of gunshot sound effects cued in by the Grams Operator.

For reasons of the set being easy to strike (take down) the TARDIS scenes at the end of part four were recorded first during that episode's recording. A revolving lens was fitted to one camera, enabling the effect of the TARDIS pitching and yawing uncontrollably. This scene was then edited into its proper spot in the running order prior to transmission.

Transmission of episode four was followed by a ten-second trailer for the next story, 'The Moonbase'. It featured a clip of the Cybermen on the lunar surface and was voiced-over by announcer John Benson.

PRODUCTION CREDITS

— Compiled by Gary Hopkins —

SERIAL "GG" — FOUR EPISODES — BLACK AND WHITE

PART 1 - 14th. January 1967
PART 2 21st. January 1967
PART 3 28th. January 1967
PART 4 4th. February 1967

CAST

Doctor Who.....Patrick Troughton
Polly.....Anneke Wills
Ben.....Michael Craze
Jamie.....Frazer Hines

Zaroff.....Joseph Furst
Ara.....Catherine Howe
Ramo.....Tom Watson
Lolem.....Peter Stephens
Damon.....Colin Jeavons
Damon's assistant.....Gerald Taylor
Overseer.....Graham Ashley
Zaroff's guards.....Alex Donald
Tony Douglas, Tony Handy
Jacko.....Paul Anil
Sean.....P.G. Stephens
Thous.....Noel Johnson
Nola.....Roma Woodnutt
Executioner Priest.....Bill Burridge
Refugee Priest.....Jimmy Mack
Overseer at Generating Station
Ralph Watson
Laboratory assistants....Robin Scott
Alan Vicars
Medical orderlies...Leonard Kingston
Denis Redwood, David Waterman
Atlantean guards.....Keith Ashley
Michael Earl, Ronald Gough
Dean Hardy, Derek Hunt
Sonny Willis
Atlantean Priests.....John Adams
Laurence Archer, Reg Cranfield
Fred Davis, Alex Donald
Tony Douglas, Royston Farrell
Stanley Jacomb, Leonard Kingston
Gordon Lang, Bob Raymond
Denis Redwood, Darroll Richards
Peter Stockbridge, Hein Viljoen
David Waterman

People in market.....John Adams
Reg Cranfield, Peter Stockbridge
Mary Wheeler, Marguerite Young
Child Priests.....Samuel Burleigh
Anthony Kemp, Edmond O'Dwyer
Gary O'Brien, Shane Younger
Fish People.....Cathy Ash
Derek Calder, Nigel Clayton
Alex Donald, Perin Lewis
Mary McMillan, Judy Nicholls
Tony Starr
Miners.....Keith Ashley
Royston Farrell, Dean Hardy
Philip Joste, Gordon Lang
Denis Redwood, Robin Scott
Alan Vicars, Hein Viljoen
David Waterman

TECHNICAL CREDITS

Fight Arranger.....Derek Ware
Production Assistant..Norman Stewart
Assistant Floor Manager
Gareth Gwenlan
Assistant.....Betty Coatts
Vision Mixer.....Bruce Milliard
Floor Assistants.....Quintin Mann
Steven Clark-Hall
Lighting.....George Summers
John Farr, David Hare
Sound.....Bryan Forgham
Costume Supervisor.....Sandra Reid
Juanita Waterson
Make-up Supervisor.....Gillian James
Incidental Music.....Dudley Simpson
Story Editor.....Gerry Davis
Designer.....Jack Robinson
Producer.....Innes Lloyd
Director.....Julia Smith